

Belasco Finds Music Essential to Drama

By R. H. Wollstein

THE dean of American stagecraft keeps his sanctum up fifty-three winding stone steps, and very rarely is a reporter invited to penetrate therein, especially at the season when David Belasco is concentrating 101 per cent of his dynamic energies upon the construction of another typical Belasco season.

"If you can get David Belasco to talk about anything but his particular new play, you can feel you're doing something." Still, the Chevalier very kindly permitted me to hear his musical views, because his interest in music is a unique one.

It would require a hardy scribe to venture any detailing of the familiar black garb, the snowy hair, the classically regular features, the calm, forceful mien of the man who for more than a generation has stood as a tradition in the American theater. To David Belasco music is neither a professional interest nor a personal recreation. "I have never studied music in the serious way that actual music-study presupposes," says Mr. Belasco. "I doubt whether I could whistle a finished performance of 'Yankee Doodle' without due forethought. Neither do I go in for the season's concerts as recreation. Not that I shouldn't enjoy it, but I haven't the time. To me, music is chiefly a means of securing expression and effects. I don't mean that in the generally accepted sense of 'expression,' whereby a composer sets out to translate his personal feelings into sound, or as an artist expresses his moods by singing or playing. I mean that music, like color or light, is a means of releasing traits of character, certain eminently personal qualities, and of setting them forth in a way that is entirely understandable, yet too subtle for the spoken word to follow. I always use music in my productions—if only occasional strains of it—to effect such revelation that would be marred by the more definite delineation of words.

Music Used to Aid Drama

"Let me give you an example: when I produced 'The Darling of the Gods,' in which Blanche Bates starred some seasons back, one of the scenes showed the reunion of the souls of Yo-San and Prince Kara, lovers who had been separated a thousand years before. The separation scene had been shown. Before the scene of reunion could properly begin, I needed to create a definite change of mood, on the stage as well as in the audience. I tried various effects—of light, of pantomime of symbolic personages; but none gave me the effect I had visualized, and without which the production wouldn't have been as I wished it. As a final means, then, I cast about for a musical prelude to 'place' the mood of the coming scene. After trying first this score and that—again no easy task, for a producer who must judge the manuscripts from the angle of the effect he wishes rather than from that of musical value alone, I found that if my spiritual stage was to be set for me at all, music could do it. The reunion scene opened, therefore, with an empty stage, only partially lit, the strains of the intermezzo conveying the mood to the house, exactly as costumes convey a definite period in time, or words the point of a plot. With the final notes Yo-San appeared, and

the background had been prepared for her. I frequently use music that way, introducing a song or a dance to 'place' a mood, and always the effect is far more subtly achieved than by trying to get around it in words.

"Another thing that may interest you is the rôle that musical rhythms assume in the work of an essentially non-

mystic eternity. To space those twenty-seven words into Miss Bates' progress across stage we used a metronome. This particular scene marks the first time that sound, action, music and light were synchronized for the purpose of securing one single effect.

"Music, like light," said the Chevalier, "is one of the ornaments of life

opening night was a triumph for me," said Mr. Belasco, with a smile for reminiscences. "I was never so bekissed in my whole life!" In speaking of Toscanini—and a warm friendship exists between the two today—he designates him as "one of those self-contained fellows—calm on the surface and burning white-hot on the inside." Among other of the "operatic buddies" who maintain a firm place in the Chevalier's affections come Ernestine Schumann-Heink and Geraldine Farrar.

One of Mr. Belasco's personal dreams is the erection of a great municipal Temple of Art, where painting, music and the drama could live on equal terms of dignity, and where "a greater knowledge of art could be disseminated to the masses, who get little of it, and need it most; where the poor, without effort, without shyness, could achieve the happiness that comes from a deeper personal acquaintance with Beauty."

Valeriano To Return for Tour

Gil Valeriano, Spanish tenor, after visiting several European countries this summer, will give concerts in London, Berlin, Cologne and Frankfurt before returning to America for his concert tour late in November.

Robert Steel, who the past year was leading baritone of the Heidelberg Opera, has been engaged by the Wiesbaden Opera, where he is appearing this month in "Butterfly," "Pagliacci," "Faust," "Masked Ball" and "Tannhäuser."



Mishkin Photo

Authorities conferring in 1910, on Original Production of "The Girl of the Golden West" Which Will Be Revived at the Metropolitan This Season. Left to Right: Giulio Gatti-Casazza; David Belasco, Author of the Drama; Arturo Toscanini Who Conducted the Premiere, and the Late Giacomo Puccini Who Composed the Music.

musical person like myself. To most of the uninitiated, music means tune; the word 'music' suggests, to nine persons out of ten, the idea of listening to something. To me, though, the first essential of musical value is rhythm; the feel of the regular rhythmic beat. I believe that if I had to analyze my working methods down to rock-bottom structure, fidelity to rhythm would be the firmest rock of all. All my changes of tempo on the stage are worked out accurately; all are rhythmically cadenced. Upon my word, I believe I could conduct a performance with a bâton, as a conductor does! Take 'Lulu Belle,' for instance. In the cabaret scene, I wanted to create a mood of wild abandon, and yet to bring it on gradually, as such moods actually are. Miss Ulric's song and dance should not introduce (as it appeared) but be the climax of the evening's events. I got my effect by introducing other songs, popular jazz hits, off-stage, so faintly at first that only their rhythms were felt, then a bit louder, a bit louder, until finally the audience, that believed itself to have been listening only to dialogue on the stage, really had its blood fired for the daring rhythms of 'Lulu Belle.'

"In the 'Daughter of the Gods' again, at the entrance to the White Heaven, the Soul of Yo-San has to make her way down a river; during her progress across stage she has five sentences to speak, consisting of twenty-seven words. The effect had to be one without beginning or end, but of wafting, floating,

and, besides that, the subtlest means of mood-expression. I have a theory—not entirely ready for scientific exploitation!—that every human personality has its complementary chord and color. And if we could only discover what mystics call our proper aura of color and sound, we could progress more readily to the sum-total of what God meant us to be."

A Musical Conservative

In his personal tastes, Mr. Belasco is a "musical conservative." He leans more to the established beauties of classic expression than to the experimenting novelties of the moderns. He is especially fond of Grieg and of Wagner, "whose glorious climaxes are always a source of inspiration and help." As is quite to be expected, his preferences lean more to the dramatically accompanied music of the opera than to symphonic or other exclusively instrumental performances. He is frequently to be seen at the Metropolitan Opera House, where, some twenty years ago, he conducted the rehearsals of "The Girl of the Golden West," to be revived this season for Jeritza, with Puccini and Toscanini, directing Caruso and Destinn, exactly as though they were new Belasco recruits. Puccini, who had seen the performance of Mr. Belasco's play in New York during the winter of 1907, wrote him from Italy, asking for a copy of it to set to music. As he had worked with Belasco during the building of "Mme. Butterfly," he came to rely on him for advice during rehearsals. "That



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Dear MUSICAL AMERICA:

Diaghileff has been gathered to his fathers, and is now probably discussing the pros and cons of Ballet Russe and French Classic Ballet in the Never Never Land with Taglioni and Fanny Elssler and other great shades whose nimble toes delighted our own forebears. Diaghileff's contribution to the art of the ballet was immense. True, like all revolutionists, he set loose on the world a fearful lot of incompetent, sloppy imitators, but he also showed us that a ballet can be something more (O, much *much* more!) than a mere row of tarleton skirts with carefully clad legs underneath. It was odd that although his drastic reformatations did not find favor in his native Russia, when an apostle of Russian terpsichorean art was required, he was the one chosen to show the world outside what characteristic Russian dancing was. He did. And how!

Peace to his ashes! He is probably already drilling the Choring Cherubim in the latest steps, or maybe inventing new light effects with sulphur and brimstone. To whichever department of the Hereafter he has been assigned, it is reasonable to suppose that he will ultimately raise its artistic standard.

The son of the late Abdul Hamid, once Sultan of Turkey, is said to be earning his living as a violinist in a cafe orchestra in Budapest, where he is paid \$2 a night for his services. On this he must support himself, the last of his seven wives, six of his children, and pay alimony to another of the seven wives. The stipend seems slightly low for such a strain, but, taking the average violinist one hears at concerts in New York as an example, the unfortunate prince can scarcely be said to have lowered to any great extent the fees of which they are deserving.

I read recently of the great success somewhere or other, of a coloratura by the name of Muto, a curious name for a singer. While wishing the lady all possible success, we could find it in our hearts to wish also that a number of coloraturas we have heard in our day were muto in fact as well as in name!

So, Salzburg's Festival is to be perpetuated, the Austrian State and the city itself having united to put it on a sound footing. They are taking this risk, it seems, because America has discovered Salzberg. The idea of the Festival, so the New York Times tells us,

was originally to present German things for the Germans, Schiller's "Die Rauber" and "Turandot" and such like. It wasn't so good, financially, that is. Reinhardt's "Midsummer's Night's Dream" changed all that. Mr. Reinhardt's visits to the New World were not for nothing, and now Broadway is flocking to Mozart's birthplace and cutting its esthetic teeth on "Don Giovanni" or "Don Juan," as they call it over there, with Richard Mayr as the "feature" of the performance.

Funny, isn't it, how much nicer viands are when partaken of under foreign skies?

Personally, I think Reinhardt and his much touted productions are simply terrible. I sat through a part of his "Midsummer's Night's Dream" at the Century, here, and finally rushed, shrieking, from the theater.

Shakespeare, to me, and to quite a number of people, is sacrosanct, just as Wagner and Gilbert & Sullivan are sacrosanct. Things such as Reinhardt does, are not done to them. The mere staging a play on an immense and complicated scale in no way atones for the loss of the spirit of the original just as camels and elephants galore did not make up for the stupid deficiencies of numerous outdoor performances of "Aida" which we have heard.

As far as Mr. Mayr's *Don* is concerned, and his *Baron Ochs* which was also lauded, I'm not convinced. He may be a bearcat in the Mozart opera, but I thought his performance of *Ochs* when he did it at the Metropolitan, was one of the least interesting I had ever seen and heard. Memories of Paul Bender's exquisite, marvellously keyed impersonation were not lessened.

It was edifying to read in the New York Times that one of the pieces played for the Music Memory Contest in Central Park was the Overture to "The Harbor of Seville," by Rossini. I don't seem to remember any such opera by Rossini. But then, I have the very devil of a memory!

Another piece the unfortunate contestants were supposed to know by ear was the Hymn to the Sun from Mascagni's "Iris." Always supposing that the piece intended was not the Hymn to the Sun (played as the full moon rises, at the Metropolitan) from "Coq d'Or." I can't for the life of me understand why anyone should want or be required to remember the Mascagni number.

Sir Hamilton Harty, the British musician, has pronounced the doom of music. When asked recently if all the world's great music had been written, he is reported to have replied "Yes, the line of great composers seems to have come to an end."

Too bad! Too bad! And the echo answers, "Important, if true."

This sort of criticism recurs from time to time. The remark is no more original than are most of the themes in the jazz which Sir Hamilton so greatly decries. Schumann's music during his lifetime, was said to belong to the "broken crockery school," and Sir Hamilton's own national funny sheet, "Punch," had no end of fun with Wagner. The end of all music had come in the 'Forties and also in the 'Eighties, and yet the Gentle Art persists in not dying, probably out of pure cussedness if for no better reason. Like manners, morals, women's fashions and dozens of other things, Music seems to run not so much in a circle as in one of those curves we used to wrangle with in analytical geometry and which can be indicated by quadratic equations. (Isn't

that what the nasty things were called?)

Personally, I don't admire the modern tendency of musical composition any more than Sir Hamilton does, but like the woman who, when floored with a Biblical text, replied, "That's where St. Paul and I differ!" I don't believe that all the great music has been written.

Geraldine recently delivered herself of some bouquets in honor of Lilli Lehmann in the New York press. It was charmingly done, as everything Gerry does may be counted upon to be. She retold the old story of Lilli's tying her hands behind her back during lessons in order to curb her fiery temperament. She omitted the further detail, given me once by a friend of Lilli's, that when the hands were untied, Gerry was compelled to write down on a piece of paper a reason for every gesture she made. All good stuff, that.

One has told me that Lilli was never in sympathy with Geraldine's early debut. Subsequent happenings proved the rightness of her opinion. Two different persons who heard that "Faust" performance at the Berlin Opera on an October evening in 1901, said the voice had a beauty that was unearthly. Both, hearing her the following year, declared that although the voice was still of supreme loveliness, its unearthliness had departed. I heard her do a *Mimi* in the spring of 1908, some two years after her return to this country. Already there was an ominous scrape at the juncture of her medium and head registers. This spread and presently leavened the whole lump. The wife of one of our great pianists and teachers told me that Melba, who is a friend of hers, warned Geraldine about this break and offered to pay her living expenses for a year if she would quit the stage and study in order to iron out the creases. The offer was refused. I give this tale for what it is worth.

Be that as it may, Geraldine's early retirement from the stage whatever her reasons may have been, was a tragedy to music lovers as well as to the goodly fellowship of "gerryflappers," as W. J. Henderson aptly named the hosts of sweet young things who used to shy bouquets at her across the footlights, and delay traffic about the stage door after performances. Like the good sport she is, instead of eschewing the opera house altogether when no longer of it, as certain other singers have done, she is always in the audience at Saturday matinees applauding other artists in rôles in which she herself caused tumults for sixteen seasons.

One need only, now, come with laurels for one of the greatest artists America has ever produced in any phase of Art. Her *Cio Cio San* raised Puccini's sugary music to a level it never reached before or since, and her *Tosca* yielded nothing to that of the so-called Divine Sara. Her *Goose Girl*, her *Marguerite* (in its early days) and a number of other parts were incomparable. When she was dull (except perhaps in *Carmen* which she never seemed to hit), it was because flesh, brain and blood could do nothing with the rôles. For the lack of a little artistic moderation, a moiety of self-restraint, a year or so of rest and study, the world lost what might have been the greatest *Isolde*, the most transcendent *Brünnhilde* that mind could conceive.

Yet, when the curtain has rung down on artists, it is in the hearts of those who have known and loved them as individuals that they are justified as much as by their professional works.

They tell a tale of Geraldine's manifold charities, of the daughter of a great pianist, for instance, who, sodden with drink and dope and poverty, was maintained for years by Farrar's generosity, first in her home, later elsewhere, and may still be, for all I know. No singer, save Caruso, has left behind the atmosphere of adoration in the hearts of the more humble employees of the Metropolitan. And if that isn't justification, I don't know what is!

To come back to Lilli for a moment, the man who gave me details of Geraldine's lessons with her, had an amusing episode with the doughty Wagnerian. He had gone to Hartford or New Haven, I forget which, to hear her do an early concert performance of "Parsifal," and afterwards sought Lilli at her hotel. She was seated before a table eating a large and juicy slice of roast beef.

Now, all the world knows that Lilli was a champion of anti-vivisection, and supposedly an abstainer from any comestibles that had ever possessed life. My friend opened big eyes, as the French say, and exclaimed "Why, Lilli, I thought you were a vegetarian!" Lilli looked shamefaced for a moment, and then said, "So I am, but I'm not a damfool one!"

Which goes to show that even *Kundry* may possess a little human inconsistency.

In my last letter to you I commented upon the somewhat lax geography in a musical biography (That sounds like Gilbert: "A doctor of divinity resides in this vicinity") and now I see a picture in a contemporary musical journal, of a musician, taken on her estate "at Touraine, France." It would be interesting to see a picture of Mr. Charles Schwab on his estate "at Pennsylvania" or Scarface Al Capone on his front porch "at Florida."

A prominent New York manager sends me the following paragraph from a letter received by him from a city not a million miles from Times Square: "Gentlemen: We are anxious to have you and members of your opera, Yehudi Menuhin, enjoy the hospitality of the Blankety Blank Hotel, feeling sure you will find it comfortable and convenient."

Now, just what the mental processes of the writer of that letter may be, I am unable to conjecture. One thing is certain, however, and that is that little Yehudi, who everyone says is an agreeable un-stuck-up lad, will be surprised to learn that he is an opera company.

A lady in the Far West had her husband haled into court under circumstances which should give pause to all married male singers. The lady in the case told the judge that she had wedded her man on account of his lovely voice, and that while at first he had sung to her copiously, his enthusiasm later had waned and he sang no more. The judge ordered the honey-throated one to warble to his wife daily or expect serious results. The moral of this is: Gentlemen singers should take care that they possess other gifts besides vocal cords, or else be wary of those of matrimony, says your

Mephisto

OPERA SETS PACE FOR LOS ANGELES

**Philharmonic to Be Heard
Under Arthur Rodzinski
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LOS ANGELES, Sept. 8.—The Los Angeles Grand Opera Company will open the musical season Oct. 1 in Shrine Auditorium with Verdi's "Aida," with Elisabeth Rethberg and Giacomo Lauri-Volpi in the leading rôles. The succeeding eight operas, to be given in the first two weeks of October, will be "L'Elisir d'Amore," "Gianni Schicchi," "Bohème," "Martha," "Rigoletto," "Hansel and Gretel," "Pagliacci," "Barber of Seville," "Trovatore" and Massenet's "Manon."

Singers to have leading rôles are Kathryn Meisle, Nina Morgana, Tito Schipa, Giuseppe de Luca, Gennaro Barra, Giuseppe Danise, Queena Mario, Leon Rothier and Eugenio Sandrini. Among local singers to be heard in prominent parts are Hazel Rhodes, Lenore Ivey and Hilda Romain. Stage direction will again be under Armando Agnini, and the conducting will be divided between Pietro Cimini, Gaetano Merola, Karl Riedel and Wilfred Pelletier. Merle Armitage is manager.

The Behymer series will open Oct. 29, with a recital by Mary Lewis. The list of artists engaged for the two courses and extra attractions include John Charles Thomas, Paul Kochanski, Ignaz Friedman, The English Singers, Tito Schipa, Dusolina Giannini, Efreim Zimbalist, Gigli, Lawrence Tibbett, Kreutzberg and Georgi, Sigrid Onegin, Myra Hess, John McCormack, Gallucurci, La Argentina, Yehudi Menuhin, Harry Lauder, Hans Barth, Patricia McDonald, Paderewski, Erna Rubinstein, Will Rogers, Andrea Segovia, the Roth Quartet and the Pro-Arte Quartet.

The Philharmonic, under its new leader, Artur Rodzinski, has begun rehearsals for its opening in October. As usual there will be fourteen pairs of

concerts in alternate weeks and twelve popular Sunday afternoon concerts. Soloists thus far listed are Josef Lhevinne, Vladimir Horowitz, Claire Dux, Hulda Lashanska, Gregor Piatigorsky, Nathan Milstein and Jacques Thibaud. H. D. C.

ANN ARBOR CONCERT COURSE

**University of Michigan Announces
World-Famous Artists**

ANN ARBOR, MICH., Sept. 8.—Ten concerts are scheduled in the series of Choral Union Concerts under the auspices of the University of Michigan during the coming season, it is announced by Earl V. Moore, musical director. Giovanni Martinelli will open the season on Oct. 15, after which will be heard the Detroit Symphony, Ossip Gabrilowitsch, conductor; Paderewski, the English Singers, the Lener Budapest String Quartet, Claudia Muzio, Heifetz, Vladimir Horowitz, Elisabeth Rethberg, and a second appearance of the Detroit Symphony.

The present season will be the fifty-first annual series maintained by the University Musical Society, of which Charles A. Sink is president.

Engagements for Flora Woodman

Flora Woodman, young English soprano, who is starting her initial American concert tour in November, has been booked as soloist with the Cincinnati Orpheus Club on Dec. 5. Her manager, Annie Friedberg, reports widespread interest in this charming singer.

Rosa Low to Give New York Recital

Rosa Low, well known soprano, now under the management of Annie Friedberg, will give her New York recital in the Town Hall on Wednesday evening, December 4th. She will be assisted at the piano by Walter Golde.

Robert Elmore, organist, a youthful pupil of Pietro A. Yon, was soloist last month at an orchestral concert in the Ocean Grove Auditorium, under the bâton of Mr. Yon.

Gena Branscombe Has Signal Success with New Cantata



In Front of Memorial Hall, Plymouth, Mass. Gena Branscombe, Composer, and Her Dog, Wotan, on the Occasion of the Performance of Her "Pilgrims of Destiny."

The accompanying picture of the gifted composer, Gena Branscombe and her dog was taken on June 17, at Plymouth, Mass., when her choral drama "Pilgrims of Destiny" was given its first complete performance as the closing event of the biennial convention of the National Federation of Music Clubs.

"Pilgrims of Destiny" is unique in that it is in all likelihood the only in-

stance of a work in American musical literature, in which a purely American dramatic theme has been chosen by a native composer, who has written the libretto as well as the music. This Miss Branscombe has done and done with distinction.

The performance of the work in Memorial Hall was heard by many of the convention delegates who made the trip to Plymouth with especial interest to be present at the first complete performance of a composition so intimately associated with the place. The massed chorus under the direction of Arthur B. Keene was assisted by James R. Houghton, George Wheeler, Marjorie Leadbetter and Melba Abbott as soloists and in the presence of the composer gave an impressive performance of what was voted an inspiring work. Miss Branscombe was given an ovation for her noteworthy addition to American choral literature.

Several important performances of "Pilgrims of Destiny" are scheduled for this season in various parts of the company. The score has been published by the Oliver Ditson Company.

Cleveland Orchestra to Play in New York

The Cleveland Orchestra, Nikolai Sokoloff, conductor, the annual appearance of which in New York is a feature of the musical season, will give a concert in Carnegie Hall on the evening of Dec. 3.

Percy Grainger Returning for Tour

Percy Grainger, pianist-composer, and his wife returned on Sept. 12 on the *Laconia*, after a stay of nine months on the Continent. Mr. Grainger has been devoting his time to composing while abroad and had several first performances in England during the spring and summer. Mr. Grainger will begin his concert tour here opening on Oct. 1, in Toronto, Canada. His only New York recital is booked for Carnegie Hall on Friday evening, Nov. 8.

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Concerts by the world's greatest artists and organizations, including for 1929-30: Martinelli, Rethberg, Muzio, Paderewski, Horowitz, Heifetz, The Lener-Budapest Quartet, The English Singers; two concerts by the Detroit Symphony Orchestra, Ossip Gabrilowitsch, Conductor, and the May Festival of six concerts, by the University Choral Union, a Children's Chorus, the Chicago Symphony Orchestra, and noted soloists.

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Artists Linger in Holiday Settings as Summer Wanes



ALBERT SPALDING Pauses on His Way from the Tennis Court to Fiddle Practise at His Home in Great Barrington, Mass. 2. Gerald Hanchett, Producer of Amateur Musical Reviews, Motoring from Michigan to New York with His Assistant, Tys Terwey, to Confer with His Manager, Catharine A. Bamman, in Regard to His Completely Booked Season of Productions for the Junior League. 3. Adella Prentiss Hughes, Manager of the Cleveland Orchestra, Discusses the Merits of a Balanced Golf Club with Its Inventor, Her Brother, Irving R. Prentiss. 4. Lucrezia Bori and Paul Kochanski on Board the Ile de

France. 5. Lawrence Tibbett Stops for Gas in a California Town While Rushing to Hollywood to Act on the Silver Screen. 6. Edward Johnson, of the Metropolitan and Ravinia Opera Companies, Gives His Diminutive Nephew His First Singing Lesson. 7. Fritz Reiner, Conductor of the Cincinnati Symphony, Off for a Sail on the Mediterranean After Conducting Concerts at La Scala and Visiting His Mother in Budapest. 8. Gladys Axman, Soprano, Looks at the Loire from the Terrace of Chateau Chaumont. 9. The Kedroff Quartet Takes a Farewell of "More Than Two Per Cent" Before Sailing for Arid America.

Curtis Institute Students Enjoy Active Summer



(Left) Josef Hofmann has been spending the summer in Camden, Maine. (Left to right) Joseph Levine, pupil of Mr. Hofmann; Mr. Hofmann, Mrs. John Braun, Mr. Chasins and William Harms, Jr., pupil of Mr. Chasins. (Right) Efrem Zimbalist and his summer class at Fisher's Island, Conn.

COMBINING vacation pleasures with the opportunity of study under the personal supervision of their teachers, more than 60 pupils of the Curtis Institute of Music have spent the summer in this country and abroad. One of the largest summer colonies of the Institute was at New London, Conn., where Efrem Zimbalist, Harriet van Emden and Harry Kaufman had a numerous group.

Mme. Sembrich had five Curtis students at her summer home, Lake George, N. Y., and Horatio Connell had a group at Chautauqua. Several of Mr. Connell's pupils participated in the performances of the Chautauqua Opera Company, Albert Stoessel, conductor. Mme. Lea Luboshutz spent the summer in California with a number of advanced pupils; and David Saperton

gave summer instruction to a group in New York City.

At Arden, Del., Louis Bailly held rehearsals of quartet and chamber music. Felix Salmond had two students at his summer home in Blue Hill, Maine. Leopold Auer continued the instruction of two students over the summer, and Artur Rodzinski had one student of conducting in California.

Mr. Hofmann spent the summer in Camden, Maine, with his pupils, Abram Chasins and Joseph Levine. Mr. Chasins gave instruction to one pupil. In Europe, Rosario Scalero had a group of composition students in Italy; and Edwin Bachmann took two pupils with him to Budapest. Benjamin Grobani, a

pupil of Mr. de Gogorza, toured Europe and spent a period of summer study with his teacher in France. Many students made public appearances this summer.

Gertrude Bonime, pianist, who has lived abroad for some years, will make her re-appearance in New York in recital in the Town Hall on the evening of Oct. 7.

SUMMER SYMPHONY FINDS FAVOR IN ROCHESTER, MINN.

Capacity Audience in Mayo Park Hears Harold Cooke Lead Forces in Classical Program

ROCHESTER, MINN., Sept. 1.—With the transformation of the Rochester Park Band into a symphony orchestra for its weekly concerts this summer, a year-round program of symphonic music here has become a reality. Harold Cooke, conductor, who is the leader also of the wintertime Philharmonic Orchestra, introduced the symphony programs early in the summer. The concerts were given in Mayo Park, where the seating capacity of 10,000 has been taxed.

Composed of seasoned players from musical organizations in St. Paul, Minneapolis, St. Louis, Chicago, Rochester and other mid-west cities, the orchestra has successfully concluded its season of ten concerts. A mixed chorus of twenty-four voices presented popular and modern music under the baton of Glenn Cooke and also appeared under Harold Cooke's leadership with several of their members as soloists. These included Mrs. T. A. Clawson, soprano; Mrs. Clarence Stearns, contralto; Roy Kingrey, tenor; Dr. George D. Sutton, bass; Mrs. Harold Crawford, soprano; Lillian Wright Trost, soprano, and Howard Welch, baritone. Instrumental soloists were Harold Sanford, Dr. Francis Richter, Harold Ross, Elmo Einung, Glenn Cooke, Florian Mueller and Clifford Reckow.

Francis Rogers, baritone, will be heard in Town Hall on Sunday afternoon, Nov. 17.

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Oyez! Oyez! More Auditoriums!

WE are reminded once more of New York's lack of suitable concert auditoriums by the news that the Society of the Friends of Music will give its concerts this season in the auditorium of the Mecca Temple.

In recent years this organization has held forth in the Town Hall, an auditorium well suited to its purpose. Whether it has found that it requires a hall with greater seating capacity or whether it has changed its scene of activity for other reasons we do not know. We feel sure, however, that the highly intimate nature of the majority of the music which it chooses for presentation calls for a more subdued type of concert hall than the one which it has selected. Oratorio, whether Bach, Mendelssohn or Handel, demands that it be listened to in quieter tones than the gayly caparisoned outlines of the Mecca Temple suggest, though this may have its effect on only those among listeners who are thoroughly sensitive to the relation that exists between sound and color. Concerts of the New York Symphony Orchestra were for several seasons given in this hall with results far from satisfying.

No organization devoted to the more aristocratic masterpieces in musical literature has been more ready to state its ideals and aims than has the one over which Artur Bodanzky presides as conductor and artistic director. Surely the scene of its activities might be expected to harmonize with the high purpose of its ministrations. Yet New York's lack of concert halls has made this a problem difficult to solve. Carnegie Hall is doubtless too large for the concerts of the Friends of Music and it is probably not available, as the concerts of the New York Philharmonic Symphony Orchestra take place there on the same day and at the same hour.

New York is in need of another auditorium for concerts, one that is smaller than Carnegie Hall and larger than the Town Hall. The Society of the Friends of Music has announced its intention of building its own auditorium. Until that intention is realized, can not some one undertake to supply a great city's crying need?

MUSICAL AMERICA for September, 1929

Frank Van Der Stucken

ONE of the most distinguished of American musicians was the late Frank Van der Stucken, whose recent passing is mourned by musicians all over the world. His work as conductor and composer covered a long period of years, during which he gave ample proof of his outstanding gifts.

What he achieved many years ago in Cincinnati, where his preparation of that city's May festivals is still spoken of at every biennial festival with admiration and veneration, was monumental. He was a choral conductor of parts; his knowledge of choral literature was profound, his execution of choral masterpieces marvelous. We are assured that only those who were present at them really know the stupendous heights to which he could attain. As an orchestral conductor he was less successful, not because of any lack of orchestral knowledge, but because his main interest was the chorus.

As a composer he wrote much of fine quality, including an opera, orchestral works and songs, some of the latter holding their place even today on concert programs. But above all he represented that type of serious musician who worked so ardently in this country laying the foundations of musical culture without which there could have been no flowering, without which the United States of America would have been unable to take its place among the musical nations of the world. His scholarship was profound, his sympathy with new currents broad and intelligent.

Last May the American Academy of Arts and Letters welcomed him to its membership. It is said that the honor was one that he enjoyed. In the august company of these academicians it is certain that he would have spent many years of pleasant company had he lived. But it is pleasant to know that his election to the Academy came during his lifetime and that, belated though it was, it was at least not posthumous. It was a tribute truly deserved and thoroughly merited.

In sending in changes of address at the close of the vacation period it is earnestly requested that both the summer address and the address to which the paper is to be mailed during the season be given. It is our desire to cooperate in every way, and to this end we make the request that changes of address be sent to us in explicit form. Subscribers are also asked in communicating with MUSICAL AMERICA to address us at our new headquarters, Suite 1401-1404, Steinway Building, 113 West 57th Street, New York, N.Y.

—THE PUBLISHERS

There has been an all-British music festival recently at Harrogate. Large audiences listened to music by their own composers and according to the best reports had an interesting time doing so. Is the United States of America self-conscious about this kind of thing? An all-American music festival has not been tried since the days of Lockport, N. Y. Why not come forward and present the music of MacDowell, Henry F. Gilbert, Chadwick, Leo Sowerby and others in an imposing festival? Our British cousins are neither more chauvinistic nor talented, we are told . . . or are they?

Personalities



Charles Wakefield Cadman (Right), and D. C. Ciani at Santa Ana, Calif.

Cadman—Charles Wakefield Cadman, composer, was honored recently by an audience of 10,000 music lovers who filled Birch Park, Santa Ana, to hear the Santa Ana Municipal Band under the baton of D. C. Ciani in a program almost entirely composed of works by Mr. Cadman. Flora Myers Engel, soprano, of Los Angeles was soloist in an aria from "Giocconda," as well as a group of Mr. Cadman's best known songs, with the composer at the piano. One of the featured numbers was Mr. Cadman's recently composed "Oriental Rhapsody." The march, "Arizona," founded upon Indian and Spanish themes interwoven, was particularly well received.

Melchior—Lauritz Melchior, tenor of the Metropolitan, was decorated recently by the French Government with the insignia of Officier de la Palme d'Or in appreciation of his performances at the Théâtre des Champs Elysées during the Wagnerian season there in July. Mr. Melchior, who has been engaged for two more years at the Metropolitan, will sing at Bayreuth next summer under Toscanini. He will return to this country in January.

Volpe—Arnold Volpe, conductor, formerly identified with musical events in New York, was recently presented by his admirers in Miami, Fla., with a motor car in which he and his wife motored to New York. Mr. Volpe has been conductor of the Miami Symphony Orchestra since 1926, and has also been head of the violin department at the University of Miami. He will remain in New York for several months this Fall before returning to Miami.

Rous—Marion Rous, pianist, who specializes in recitals of ultra-modern music, returned recently from a summer spent in Europe, most of which she passed in Vienna and Paris, on the lookout for novelties for her season's programs. Miss Rous also found time to hear opera in Berlin and in Munich, in which latter city she spent a part of her student days.

Serafin—Tullio Serafin, conductor at the Metropolitan Opera House, was recently decorated by the French Government with the order of Chevalier of the Legion of Honor in recognition of his services in the cause of French music in foreign countries.

Milligan—Harold Vincent Milligan, organist of the Riverside Church of New York and executive director of the National Music League, returned recently from a month spent with his family at Lake Auger in the Adirondacks.

Tully—Anita Tully is probably the only singer on the concert stage at the present time who alternates between songs and science. When not before an audience, Miss Tully is absorbed in biological chemistry at Bellevue Hospital, New York.

CHAUTAUQUA ADDS OPERATIC FEATURE

Performances Given in New Memorial Hall Create Favorable Comment

CHAUTAUQUA, N. Y., Sept. 1.—The opening of Norton Memorial Hall, with its beautiful new auditorium and splendidly equipped stage, made possible the inauguration of a new field of music in Chautauqua, that of opera. The Chautauqua Opera Company, organized this summer eight performances of five standard operas: Flotow's "Martha," Humperdinck's "Hansel and Gretel," Gluck's "May Queen," Wolf-Ferrari's "Suzanne's Secret," and Gounod's "Faust." The operas were given under the general supervision of Mr. Stoessel and Judson House, tenor. The music season closed last week with two concerts by the nationally popular Sousa Band.

Dr. John Erskine, president of the Juilliard Musical Foundation of New York, pointed out in a recent address that Chautauqua is realizing more and more each successive year its potentiality as one of the leading musical centers of America.

The keystone position is, of course, held by the splendid Symphony Orchestra which, under the direction of Albert Stoessel, made forty-five appearances during the eight weeks of its season. During the first week of August, Sandor Harmati was guest conductor.

Among the many soloists who appeared with the orchestra this season were Ernest Hutcheson and John Erskine, pianists, Horatio Connell, baritone; Mischa Mischakoff, violinist; Hugh Porter, organist; Jerome Rappaport and Muriel Kerr, pianists. The orchestra also assisted the Chautauqua choir in the presentation of Mendelssohn's "Elijah."

The Chautauqua Chamber Music Society, now in its second year, enjoyed three public concerts and two private musicales by the string quartet under the leadership of Mischa Mischakoff, concert master of the orchestra. The Chautauqua choir, under the leadership of Robert Lee Osburn, had eight weeks of choral work and gave performances of "Elijah," "Meistersinger," and Gounod's "Gallia."

FRIENDS OF MUSIC AT WORK

Enlarged Chorus Starts Rehearsing for Season's Opening Next Month

The chorus of the Society of the Friends of Music resumed rehearsals after a two months' vacation, on Sept. 3, in preparation for the Society's coming season of twenty concerts, the largest in its history. Paul Eisler, assistant conductor of the Society, directed the rehearsals until Walter Wohllebe, chorus master, arrived from Germany on Sept. 10.

Artur Bodanzky, conductor of the organization, is scheduled to return from Europe on Oct. 7, and the first concert will be given in Mecca Auditorium on Oct. 27. The chorus is being enlarged to a membership of 140 voices.

People's Symphony to Give Two Concert Series

The Auxiliary Club of the People's Symphony Concerts announces for the season of 1928-29 a series of six chamber music concerts on Friday evenings, and a series of six artists' recitals.

The schedule for the chamber music series is: Nov. 15, Musical Art Quartet; Dec. 27, Old World Trio; Jan. 24, Stradivarius Quartet; Feb. 14, Tollefsen Trio; March 21, Stringwood Ensemble; April 11, Martha Graham, dancer. The artists' recitals will be given by the following musicians: Oct. 18, Nina Tarasova, Russian Folksongs; Nov. 29, Erna Rubinstein, violinist; Dec. 20, Russian Symphonic Choir; Jan. 17, Elly Ney, pianist; Feb. 7, Mieczyslaw Münz, pianist; March 7, Dorsha, dancer. Both series take place in the Municipal Auditorium of the Washington Irving High School, Irving Place and Sixteenth Street.

MARCEL DUPRE TO MAKE RAPID TOUR

Eminent French Organist Will Make Forty Appearances in Seven Weeks

Marcel Dupré, it is announced, French organist and composer, will tour the United States for the fourth time during the seven weeks from Oct. 1 to Nov. 23 under the honorary auspices of the American Guild of Organists. The organization is taking a keen interest in the visit of the distinguished musician, and several of the chapters have already engaged him for recitals.

M. Dupré's itinerary has been so arranged by the Bogue-Laberge Concert Management that he will be heard in most of the important musical centers of this country. Forty dates are already booked. M. Dupré's stay in America cannot be prolonged beyond seven weeks, as he comes with a limited leave of absence from the Paris Conservatoire where he is director of the organ department.

The first American performance of M. Dupré's G Minor Symphony for organ and orchestra will be given in California by the San Francisco Symphony in the Civic Auditorium with the composer as soloist. Alfred Cortot, the eminent French pianist, will appear in the same program. The new symphony has been performed with signal success in France, Belgium and Great Britain.

M. Dupré will include on his recital programs a number of new compositions which he has written since his last visit to America. His time will be fully occupied during the seven weeks, and his last appearance, at a private recital in the home of a New York patron of music, will be made on the very night that he sails for Paris.

Harriette Cady Plays at Southampton

Harriette Cady, pianist, gave a recital at the residence of Mrs. Harry L. Hamlin, East Hampton, L. I., on Aug. 12, playing works by Mendelssohn, Chopin and Brahms, as well as a group by Russian composers. A feature of the recital was a group of pieces for the left hand alone.

Emma Redell to Make American Début

Emma Redell, soprano, who has appeared in opera and concert in Europe and South Africa, is scheduled to make her first public appearance in New York at a recital in Carnegie Hall on Oct. 16. She will be accompanied by Walter Golde.

Mary Tauley Pfau, of the voice department of the Cincinnati Conservatory of Music, will also teach at the Westwood Conservatory.



PATRICIA MACDONALD

THE LITTLE SONG DRAMAS of PATRICIA MACDONALD



HE particular individualization Patricia MacDonald gives to her programs comprised of the folk tunes of Central Europe, which so entirely differentiates them from every other program of the sort, is their adroit dramatization.

Even as these tunes are incidental to the lives—the dramas of the peasantry from which they are sprung, so her singing of them is incidental to the gripping little dramas around which she builds them—a musical accompaniment as it were. This program is not just so many songs, actually it is so many little monologues in which Patricia MacDonald manages to slip off the stage entirely so that the "friends" she has brought with her from these far, quaint countries may appear and, in their humbly poignant way tell us of their lives and sing of the loves which make their world go 'round.

NEW YORK TELEGRAPH

Something new under the musical sun in the way of song recitals was the entertainment presented by Patricia MacDonald last night. This gifted young woman brought the music of the countries surrounding the rivers Danube and Vistula and succeeded in investing the program with a distinctive quality. In its way the offering is as outstanding and original as a Ruth Draper evening. Miss MacDonald creates the quaint fiction of stepping aside from the stage activities, her place being taken by friends from Moravia, Poland, Roumania and Hungary. In an opening speech well phrased and delivered with mock serious-

ness the program is given this interesting twist. Thereafter the "friends" in costume refer to Miss MacDonald and chatter with the audience between the song offerings. Miss MacDonald has made her own clever translations.

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Gunda Mordhorst Well Received by Musical Public of British Capital



Gunda Mordhorst, American Soprano

PHOTO BY HAL PHYFE

GUNDA MORDHORST, American soprano, who created such a favorable impression with the press and the musical public of the British capital when she made her first appearance there in June, will give another recital

on Oct. 15, in order to meet the demand to hear her, after which she returns to the United States for an extensive tour. On her London concert programs Miss Mordhorst featured three or four groups of songs sung in costumes rela-

tive to the period of the songs. She has been particularly appreciated in these numbers which will be included on her American programs as well.

Philadelphia Conservatory Students Win Juilliard Awards

The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, announces the award of two Juilliard Foundation Extension Scholarships to students in the school. The winners are Naomi Koplin and Geraldine Stout. They will study under Mme. Samaroff in the Philadelphia Conservatory, which hereby takes its place among the limited number of schools in the United States accredited by the Juilliard Foundation of New York.

RAVINIA CONCLUDES TRIUMPHANT SEASON

Popular Artists in Favorite Operas Attracted Record Crowds

CHICAGO, Sept. 10.—With a performance of Verdi's "Masked Ball," the eighteenth season of Ravinia Opera came to a close on Monday night, Sept. 2. Mme. Rethberg was heard as *Amelia*, Giovanni Martinelli had the rôle of *Richard*, Giuseppe Danise appeared as *Renato*, and Florence Macbeth as *Oscar*. Others in the cast were Mme. Claussen, Mr. Lazzari, Mr. Paltrinieri, Mr. Cehanovsky and Mr. D'Angelo.

The concert program on the afternoon of Sunday, Sept. 1, consisted of ballet music presented by the Chicago Symphony under the bâton of Erie DeLamarter. This was followed by Ruth Page, Edwin Strawbridge and the Ravinia Opera Ballet in a program of divertissements. Jacques Gordon, violinist, was soloist with the orchestra. On Sunday night, "Marouf" was presented with the same cast that has made this comedy opera a success during the past two seasons. Mr. Chamlee assumed title-rôle and Mme. Gall was *Princess*. Others in the cast were Mme. Claussen, Mr. Rothier, Mr. Trevisan, Mr. Mojica, Mr. Paltrinieri, Mr. Cehanovsky, Mr. D'Angelo, Mr. Ananian, Miss Page and Mr. Strawbridge. Mr. Hasselmans conducted.

Thirty-three Operas Given

Seventy-two nights of opera and twenty-two orchestral concerts is the record of Ravinia's eighteenth season which came to a close on Sept. 2. During the ten weeks and three days of the season which began on June 22, thirty-three operas were produced, two of these, "La Rondine" and "La Campana Sommersa," were novelties on the Ravinia list, while "The Secret of Suzanne," "La Vida Breve" and "The Tales of Hoffman" were revivals.

Exercising care in selecting artists, Mr. Eckstein brought to Ravinia a list of world stars capable of interpreting the greatest operatic works in superlative manner. Most of those who were heard during the season were well known to Ravinia patrons and all of them were on the roster throughout the entire summer period. The complete roster included: Lucrezia Bori, Yvonne Gall, Florence Macbeth, Margery Maxwell, Lola Monti-Gorsey and Elisabeth Rethberg, sopranos; Ina Bourskaya, Julia Claussen, Anna Correnti, Philine Falco and Gladys Swarthout, mezzo-sopranos and con-

traltos; Mario Chamlee, Edward Johnson, Giovanni Martinelli, Jose Mojica, Giordano Paltrinieri and Armand Tokatyan, tenors; Mario Basiola, George Cehanovsky, Giuseppe Danise, Louis D'Angelo and Désiré Defrère, baritones, and Paolo Ananian, Virgilio Lazzari, Leon Rothier and Vittorio Trevisan, basses. Louis Hasselmans, Gennaro Papi and Wilfred Pelletier, conductors; Eric DeLamarter, concert conductor; Ruth Page and Edwin Strawbridge, solo dancers.

The repertoire of thirty-three operas given throughout the season included: "Aida," "Andrea Chenier," "Masked Ball," "Barber of Seville," "Carmen," "Cavalleria Rusticana," "Faust," "Fedora," "Fra Diavolo," "Trovatore," "Bohème," "Campana Sommersa," "La Juive," "L'Amore dei Tre Re," "La Rondine," "Traviata," "Vida Breve," "Lohengrin," "Louise," "Lucia," "Mme. Butterfly," "Manon," "Manon Lescaut," "Marouf," "Martha," "Pagliacci," "Rigoletto," "Romeo and Juliet," "Samson and Delila," "Tales of Hoffman," "The Secret of Suzanne," "Thais" and "Tosca."

P. Marinus Paulsen Re-engaged for Chicago People's Symphony

The Chicago People's Symphony Orchestra announces the re-engagement of P. Marinus Paulsen as conductor for the season 1929-30, his fourth year with this orchestra. Under Mr. Paulsen's leadership the orchestra has become an important institution in Chicago. Seven Sunday concerts are announced for the ensuing season, further announcements regarding week-day concerts to be made later. The opening concert will be given Sunday, Oct. 27, in the Stevens Eighth Street Theater.

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FROM FOREIGN MUSIC CENTRES

FOUND! At last! The jazz opera! And in Vienna, of all places!

Three Vienna theaters are trying to acquire the rights to it—the Theater an der Wien, the Johann Strauss Theater, and the State Opera House, where Clemens Krauss now holds sway. We have all been led to believe that Messrs. Gatti-Casazza and Kahn would be glad to offer up their eyeteeth in willing sacrifice to the cause of more music in jazz and less jazz in music.

Not so—again the prophet is honored especially in countries other than his own, for the opera, which will doubtless be christened "Schauspielschiff" for the occasion, is infinitely better known in a less cumbersome language as "Show Boat"; and its composer, Jerome Kern, has made more money on it, without waiting for this Vienna première, we suppose, than even Krennek of Jonny fame can ever aspire to.

"It is the declared policy of the new director of the opera, Clemens Krauss," says the Paris *New York Herald*, "to bring out interesting new works, even if they do not lie in the beaten track of opera production."

'Show Boat' Awaited

"Critics in Vienna state that the music of 'Show Boat' must be placed in one line with the compositions of Hindemith and Krennek, whose opera 'Jonny Spielt Auf' was the hit of last season. If the American revue is produced at the State Opera, it will probably cause as heated a discussion in musical circles here as did 'Jonny.' Against this opera the conservative-minded music critics raised the objection that its appearance in the sanctuary of classic music was a desecration. However, they could not carry their point and 'Jonny' was played more often during the past year than any other operatic work."

The ideal of many of our most active musicians and music patrons seems to be to make every musician as happy as Mr. Kern. In this aim our very bourgeois capitalists find unexpected sympathy in far off Muscovy where men are moujiks and the wild beast, the profit motive; is even yet not entirely tamed. "Protect our infant industry" has apparently been the moving plea of the baby Prokofieffs and embryo Stravinskys, and even in the middle of Mongolian wars and factional schisms the Kremlin has lent a sympathetic and presumably musical ear.

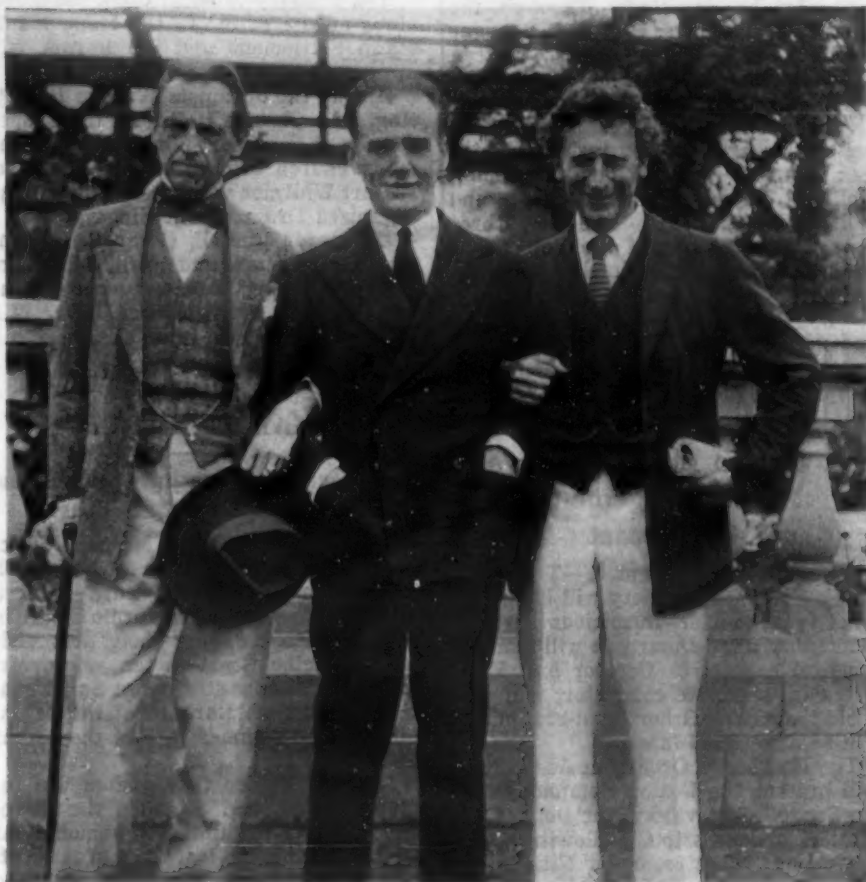
Legal Status of Composer

If a publisher, henceforth, goes bankrupt (a habit that seems to persist for the express purpose of pestering the Marxist ideology), the composer will not be left holding a small corner of the empty creditors' bag. He will be classed as an employé, and as such will have a first claim on the assets.

We are informed by counsel that this hinges on a matter of definition. The new Soviet definition of a musical composition classes it as "services," and its creator has thus been "employed" by the publisher. According to definitions current in less advanced countries a musical composition is property sold to the publisher, and its composer thereby becomes a creditor of the publishing house. There is a nice distinction to be drawn here, and, with characteristic Olympian remoteness, we prefer to say that there is much to be said for both sides, and leave it at that.

Josef Edouard Risler, who died a few weeks ago at the age of fifty-six, was in France universally considered the greatest contemporary Beethoven player. It is not necessary to concur in quite so sweeping a verdict to agree that he was a great pianist and a great musician, who had devoted more time and study, perhaps, to the subject of

read that the musical stages of Paris have set before their audiences no less than forty-seven new operas our "Sunk-en Bells" and "Egyptian Helens" and "Brother Gherardos" rather squirm in their uncomfortably solitary limelight. At the Opéra itself, on the other hand, there has been no new work by any composer better known than Ibert.



Cyril Scott and Basil Cameron, who were among the conductors at the Harrogate Festival of British Music, shared honors with Percy Grainger, Australian pianist and composer, the three of them forming the group above. New compositions by Mr. Grainger and Mr. Scott were given and both of them appeared as solo pianists. Mr. Cameron conducted, as did Norman O'Neill, Roger Quilter and Frederick Austin. Other artists taking part were Beatrice Harrison, cellist; Gertrude Johnson, soprano; Frederic Austin and Frank Phillips, baritones.

Beethoven's music than any other pianist of corresponding talents. As early as 1888, he played the thirty-two sonatas in a series in Paris, a feat he was called upon to repeat many times.

He was born in Baden-Baden in 1873, and studied at the Paris Conservatoire, where he took a first prize in piano (Diemer's class) in 1887, and a first prize in accompaniment in 1897. He continued his studies under d'Albert and Klindworth, among others, and in 1896, and 1897, was a stage assistant at Baireuth. This experience he utilized as répétiteur in preparing "Meistersinger" for its Paris performance. His fame steadily mounted, and he eventually achieved an international reputation as a Beethoven specialist.

Plethora of Novelties

If any such complete tabulation of the season's new music in New York as the one the *Courier Musical* gives for Paris were to be made, it might offer more than one Achilles' heel for Messieurs les Parisiens to aim at. Turn about, however, is said to be fair play, and these impressive looking tables that the *Courier* sets before us are tempting.

There is no denying that when we

Mrs. Hoover's "De Re Metallica" is the closest approach to music criticism yet made by an American President.

Toscanini is to direct the Symphonic Dance from the opera, "The Basque Venus," by Hermann Wetzler, in October in New York.

The average receipts at the two Berlin Opera Houses during the recent short Italian season there, according to the *Vossische Zeitung*, amounted to about 50,000 marks (\$12,000) a night. The Scala company received 40,000 marks a night and expenses are said to have amounted to some 12,000 marks on an average; the deficit, therefore, would seem to have been very slight.

Welsh Hold Annual Eisteddfod

LIVERPOOL, ENGLAND, Sept. 2.—The Welsh Royal National Eisteddfod was held last month in Sefton Park here. More than 500 singers came from the United States, among them the Anthracite Choral Society of 172 voices from Scranton, Pa. A Welsh choir from Port Talbot captured the first prize in the choral contest.

German Institute Concludes Season of Summer Instruction

BERLIN, Sept. 1.—The German Institute of Music for Foreigners at Charlottenburg Castle, Berlin, Wilhelm Furtwängler, president, has held master classes of six to eight weeks during the summer. The individual classes were conducted by the professors Eugen d'Albert, Edwin Fischer, Walter Gieseking and Willy Hess. The recital lectures of Walter Gieseking included selected works of the piano literature with technical and musical explanations.

Mozart Mass Believed Discovered in Austrian Church

A hitherto unknown Mass by Mozart is believed to have been discovered among the archives of a church in Baden, near Vienna, according to a dispatch to the New York Times. The title page bears the signature of the famous composer, and it is known that he lived in Baden for a few months in 1791, and was a friend of the choirmaster of the church, for whom he wrote "Ave Verum."

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STADIUM CONCERTS END RECORD SEASON

Twelfth Year Closes with Ovation for Hoogstraten; Good Weather Prevails

The twelfth consecutive season of open-air concerts in the Lewisohn Stadium, New York, came to an end on Aug. 30, before an audience of record size. As has been the custom for several years, the program was a "request" one and as Tchaikovsky's "Pathetic" Symphony and Beethoven's Fifth received practically a tie vote, the program began with the former and ended with the latter, Wagner's "Meistersinger" Overture coming in between. Mr. Van Hoogstraten, who had been greeted with an ovation at his return to the podium on Aug. 16, was again applauded to the echo and before the orchestra left the platform they broke into "Auld Lang Syne" and "He's a Jolly Good Fellow." He sailed for Europe directly after the concert. Cornelius Van Vliet, 'cellist of the Philharmonic for many years, made his final appearance with the organization at this concert.

A feature of the final fortnight which drew a large audience was the dancing of Anna Duncan on Aug. 20 and 21, on which occasion the orchestra was led by David Mendoza. Another large audience was attracted by a concert at which George Gershwin made his debut as a conductor and also appeared as soloist in his "Rhapsody in Blue."

Albert Coates, who took his leave on the evening of Aug. 15, was the recipient of tremendous applause at the end of his program. He was presented with a bust of himself, the work of the young Russian sculptor, Joseph Hoval, the gift of a group of New York admirers.

The season as a whole was a record one in the matter of attendance. Only three concerts were held in the Great Hall on account of rain and only one discontinued after the intermission.

Operas for Next Beyreuth Festival Announced

The European Festivals Association, 119 West Fifty-seventh Street, has just been notified of the dates of the Beyreuth Festival to take place next summer. The inclusive dates will be July 22 and Aug. 21. The complete Ring will be given, also "Tannhäuser," "Parsifal" and "Tristan und Isolde."

Richard Crooks Sails for Appearances in Opera and Concert Abroad

Richard Crooks, tenor, sailed for Europe on the America on Aug. 27. Mr. Crooks started immediately a solidly booked tour of Germany, Austria, Czechoslovakia, Poland, France and the Scandinavian countries. This makes the tenor's fourth concert tour of Europe. Mr. Crooks will appear in opera in Berlin, Hamburg, Vienna, Stockholm and Budapest. He will make his debut in October in Paris. He will return to New York on Nov. 25, to open his American season with three performances of Moussorgsky's "Boris Godounoff," to be given for the first time in America in the original version by the Philadelphia Symphony Orchestra under Stokowski. Following this he will start a transcontinental concert tour. Two New York recitals will be given in the Town Hall on Jan. 22 and Feb. 19.

Josef Hofmann to Tour as Far as Pacific Coast

Josef Hofmann, pianist, who is now under the management of Richard Copley, will tour this winter as far as the Pacific Coast, where he has not played for some years. As usual, he will be heard in New York in recital.

William Spier Married

William H. Spier, formerly a member of the editorial staff of MUSICAL AMERICA and now connected with the Radio Department of the advertising firm of Batten, Barton, Durstine & Osborn, New York, was married to Mary Scanlan of Ridgefield Park, N. J., on Aug. 21.

People's Chorus Organizes for Season

Auditions for admission in The People's Chorus of New York, Lorenzo Camilieri, conductor, were scheduled to be held Sept. 9 and 12. The weekly singing meetings will be continued throughout the season. The course includes sight-reading designed to meet the needs of all grades of ability, practice of choral literature, opportunities for solo singing, and participation in the concerts and festivals given in the Town Hall and Carnegie Hall. The People's Chorus is a nonprofit-making organization, and its object is to popularize the love and appreciation of music as an avocation, by means of ensemble singing. Visitors are welcome to the meetings.

Grace Leslie will appear on the Community Concert Course in Norwalk, Conn., on Jan. 26. This date for the contralto will come in close connection with another Community Concert engagement for her in Elizabeth, N. J., on Jan. 28.

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Cornell Summer School Ends Twentieth Successful Session



A. Y. Cornell, Vocal Instructor of New York, with the Members of His Summer School at Round Lake, N. Y.

THE six weeks session of the A. Y. Cornell Summer School of Vocal Instruction at Round Lake, N. Y., was concluded last month with gratifying results to teacher and students. This was Mr. Cornell's twentieth summer session for singers and teachers of singing and once more a large number of students from all parts of the country assembled to combine study and recreation under his guidance in the summer period.

Five recitals were given in the Round Lake Auditorium by the members of the summer school with Charles Gilbert Spross at the piano. These took place on July 5, 12, 19, 26 and 31. In these concerts not only did the singers appear in songs by American and foreign composers, but also in opera arias by Saint-Saëns, Mozart, Puccini, Gounod, Verdi, Thomas, Tchaikovsky, Donizetti, Rossini and Wagner, and in ensembles from "Faust," "Cavalleria Rusticana" and "Rigoletto."

The singers included Katherine Wilson, Naomi Isabella Pratt, Mary Hennessy, John G. Smith, Jr., Florence McDermott, Katherine Hutton, Rose Jampaglia, Mary Sheets, Chester Gilligan, Elizabeth Steel, Anna Bohannon, Ann Person, Carroll Godwin, Ethel Pyne, Mary Griscom and Ethel Clark, James Gethins, Myrtle Taylor, Prudence Lang-

lois, Gertrude Barthel, Adolph Klein, Roland Black, Miriam Fishel, William Hawthorne Carr, Jr., Evelyn White, Helen Lewis, Annie Sue Sheets, John G. Smyth, Jr., John M. Watson, George Harvey, Arthur Frey, Verna Osborne, John M. Watson, Maxine Watson, Irene Bourk, Mardi Kennedy, Helen Lauhon, Rose des Rosiers and the Capitol City

Quartet, the Misses Hans and Carey and Messrs. Hamblet and Gilligan.

In the final program Herman Weihe, violinist, played works by Chaminade, Brahms and Lehar-Kreisler and Charles Gilbert Spross was a favored soloist in his own Prelude in B Minor and works by Chaminade and Moszkowski, winning prolonged applause.

Luella Melius to Sing "Queen of the Night"

Luella Melius, coloratura soprano, will make her first appearance with the Philadelphia Civic Opera Company on Feb. 13, singing the rôle of the *Queen of the Night* in "The Magic Flute." Three days later, on Feb. 16, Mme. Melius will give her New York recital in the Town Hall. On Feb. 26, with her concert pianist and flutist, Mme. Melius will appear on the Community Concerts Course in Auburn, N. Y.

Ocean Liners Bring Musicians from Abroad and Take Others Back

The *Leviathan*, which arrived in New York on Sept. 2, had aboard Gina Pinera, American dramatic soprano, who returned to prepare for her appearance at the Worcester Festival. On the *Ile de France* which docked the following day, were Giacomo Lauri-Volpi, tenor, and Giuseppe De Luca, baritone, both of the Metropolitan, and Hope Hampton who recently appeared at the Opéra Comique in Paris. On its return trip, on Sept. 6, the *Ile de France* took Lucrezia Bori of the Metropolitan, and Clara Rabinowitsch, pianist, who will tour in France and Holland. Mme. Schumann Heink arrived on the *Deutschland* on Sept. 8.

Charles Naegele, pianist, who spent the summer at Antibes on the French Riviera, will give his first New York recital in three years, in Carnegie Hall on Jan. 7.

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Mme. Liszniewska Takes Large Class to Europe



Mme. Margaret Melville Liszniewska with Her European Class about to Sail on the Adriatic

Barnett Photo

CINCINNATI, OHIO, Sept. 1.—Margaret Melville Liszniewska sailed on the *Adriatic* last month, with a group of eleven students from the Cincinnati Conservatory of Music for a year of study and travel in Europe. Mme. Liszniewska, who is a member of the Artist Faculty of the Cincinnati Conservatory of Music, is conducting this extension piano course for the benefit of this group of former students who want the advantages of European travel but do not wish to break into their musical studies. Mme. Liszniewska, who is well known in the concert

field throughout Europe as well as in America will be heard in concert during her stay abroad. The students in the picture include left to right, seated; Dorothy Nelson, Selma Davidson, Marian Shumate, Mme. Liszniewska, Alicia Hardtner, Ruth and Ethel Spencer. Those standing are: Jocelyn Liszniewska, Johanna May Rosenhaupt, Harriet Palmer, Florence Tracy and Lu Dean Rogers. Ten different states are represented in this group.

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UNPUBLISHED STANZAS OF BALLAD DISCOVERED

Manuscript of "Home, Sweet Home," with Two Added Verses, Given to Congressional Library

WASHINGTON, Sept. 8.—A manuscript of "Home, Sweet Home" in the handwriting of the author, John Howard Payne, including stanzas never printed, has been deposited in the Library of Congress by the commercial secretary of the British Embassy here, Leander McCormick-Goodhart. The manuscript is dated London, Sept. 19, 1829. It will be placed in a conspicuous place in the Hall of Manuscripts.

The added verses read:

To us, in despite of the absence of years,
How sweet the remembrance of home still appears;
From allurements abroad which but flatter the eye
The unsatisfied heart turns and says with a sigh—

Home, home, sweet, sweet home!
There's no place like home,
There's no place like home!

Your exile is blest with all fate can bestow,
But mine has been chequered with many a woe;
Yet though different our fortunes, our thoughts are the same,
And both as we dream of Columbia exclaim—

Home, home, sweet, sweet home!
There's no place like home,
There's no place like home!

The lady to whom this significant addition to the song was addressed was Mrs. Joshua Bates, wife of a London banker, but a native of Massachusetts. This explains the contrast so feelingly drawn in the final stanza between the prosperous exile of Mrs. Bates and the vicissitudes that marked the life of Payne since he left America in 1813.

Myra Hess Active in Europe Before Sailing for American Tour

Myra Hess, the noted pianist, has begun her European tour for this season. She appeared at the Worcester Festival on Sept. 12 and 13 and plays at Malvern on Sept. 27. A London recital at the Queen's Hall is booked for Oct. 5, followed by an appearance at Seaford on the 6th. London hears her again in the "Wednesday Evening Concerts" series at Wigmore Hall on Oct. 9. She will then go to the Continent, appearing in Rotterdam on the 18th, at Zeist the following day, at Amsterdam in a joint concert with Yelley d'Aranyi on the 22nd, at Nijmegen on the 24th, at The Hague on the 26th and in a second concert in Amsterdam on the 28th.

Compinsky Trio Booked for Three New York Concerts

The Compinsky Trio will give a series of three concerts in New York this coming season, appearing on Nov. 20 and March 26 in the Town Hall and on Jan. 29 in Carnegie Hall. Special programs are being arranged.

Pinnera Engaged for Youngstown

The Monday Musical Club, of Youngstown, Ohio, will present Gina Pinnera in recital in that city on Oct. 21. This appearance for the soprano will come between her appearances at the festival in Worcester, Mass., and as soloist with the Minneapolis Symphony.

Dorothy Asel Sings in Jefferson City College Auditorium

JEFFERSON CITY, Mo., Sept. 1.—One of the most successful musical events of the summer was the recital given by Dorothy Asel, soprano, in the Junior College Auditorium, accompanied by Irene Slate, who was also heard in piano solos. Miss Asel was applauded in arias from "Traviata" and Debussy's "The Prodigal Son," besides song groups in French, German and English. A quartet of violins played by Lucille Pelta, Grace Walsh, Mrs. W. W. Bratton and Mrs. Helen Johnson and accompanied by Mrs. Homer Talbot, contributed an arrangement of the Andante from Tchaikovsky's Fifth Symphony.

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Katharine Gorin Plays for Institute of Politics

Katharine Gorin gave a recital in Williamstown, Mass., last month for the Institute of Politics. Her fall season will begin on Oct. 20, when she will play in Cornwall, N. Y., at the Storm King School. Other early dates will be recitals in Worcester, at the Woman's Club, on Oct. 23, and in Natick, Mass., at the Walnut Hill School, on Oct. 26.

Prokofieff Engaged for Three Appearances with Chicago Symphony

Serge Prokofieff, composer-conductor-pianist, has been engaged for three appearances with the Chicago Symphony, on Feb. 25 and 28, and March 1, 1930. Mr. Prokofieff will play his own Piano Concerto No. 2, under the baton of Frederick Stock, conductor of the orchestra, and will also appear as composer-conductor in works of his own composition.



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BALDWIN PIANO

Summer Camp Gives Musical Boys and Girls Practical Ensemble Training

Youngsters from Forty-two States Play in Orchestra and Band in Sylvan Setting Provided by Willis Pennington of Detroit, at Interlochen, Mich.

A SUMMER camp for music, in which boys and girls are given training in orchestra and band playing, has concluded its second year in Interlochen, Mich., a wooded spot close to Traverse City. Undertaken by the National High School Orchestra and Band Camp, and supervised by Joseph E. Maddy, head of the public school music department of the University of Michigan, the camp has enlisted the aid of such musicians as Carl Busch, Howard Hanson, Albert Stoessel, Leo Sowerby, John Erskine, and Edgar Stillman-Kelly.

The membership numbers 250 boys and girls from forty-two states. A symphony orchestra of 150 players has been organized; there is a band of 90 skilled instrumentalists, and a chorus of sixty well trained voices. The term of study and rehearsal is eight weeks, and about half of the students have expressed their intention of becoming professional musicians, many of them instructors and supervisors.

Plan Developed by Mr. Maddy

The camp is the outgrowth of an idea nurtured by Mr. Maddy since 1922. In that year he developed the High School Orchestra of Richmond, Ind., into an organization that won high praise in a performance before the national conference of school music supervisors in Nashville. Two years later an orchestra was formed of the best players in high school orchestras throughout the state of Indiana.

Other states followed in the plan of awakening a greater interest in music by forming state high school orchestras, leading to the organization in 1926, of a National High School Orchestra which has appeared in Detroit, Dallas and Chicago and on international broadcasting programs.

The necessity for continuous rehearsals and concentrated study had its logical outcome in the plan of a summer camp at which work could be continued without interruption. Thaddeus P. Giddings, supervisor of music in Minneapolis, proved an enthusiastic aide to Mr. Maddy. Acres of beautiful pine woods at Interlochen, Mich., were provided by Willis Pennington of Detroit, the property to become the legal possession of the National High School Orchestra Camp Association after five years' use. Buildings and equipment valued at \$50,000 have been donated by interested individuals.

Separate Camps for Boys and Girls

Two camps are run as separate units for boys and girls, with a staff of 20 counsellors, a faculty of 30 and nurses and physicians. The students are housed in roomy cottages, and there are bathing beaches, a school house where instruction is regularly given, an infirmary, and a guest house for relatives of the children.

The cost of eight weeks' instruction and living expenses is \$300. The personnel is selected from among those recommended by teachers and music supervisors for musical ability and character. Many students have been financed by local chambers of commerce, civic organizations or their own

schools, and a number of scholarships have been contributed.

Seven hours a day are spent in study and practise, but there is plenty of time left for athletics, swimming and social activity. There are classes in art, handicraft and dramatics; and a camp paper, *The Scherzo*, is published by the students. A band concert is given Saturday afternoons in the Interlochen Bowl, and a symphony concert in the evening.

Plans for next year provide for a maximum membership of 300, and first-year school students will be preferred for admission, owing to the desirability of securing more than one year's attendance. The purpose of the organization is to direct the children to become well-trained, musically intelligent amateurs, to whom music will always be a real interest.

CARNEGIE HALL ORGAN TO BE OPENED NOV. 4

Event to Mark Beginning of New Era for Famous Auditorium—Pietro A. Yon to Play

The dedication concert which is to mark the official installation of Carnegie Hall's new organ—and incidentally to celebrate the beginning of a new era for the Hall—has been postponed from Sept. 30 to Monday evening, Nov. 4. Walter C. Herrod, manager of Carnegie Hall, explained that the decision to make the concert one of the outstanding social and civic events of the season was responsible for the change in date.

Robert E. Simon, owner of Carnegie Hall, returned from Europe Sept. 17, to find the interior of the hall completely redecorated. The dedication concert will be in the nature of a public avowal on the part of the management of the building's continued existence. Details of the concert are being planned by an honorary committee, headed by Mayor James J. Walker, as honorary chairman; Robert E. Simon as active chairman, and a group of well-known artists and patrons of art as co-sponsors.

Pietro A. Yon, concert organist and composer, organist of St. Patrick's Cathedral and Honorary Organist of the Vatican, Rome, has been chosen as the organ soloist for the dedication program. Mr. Yon was designer of the tonal scheme of the new organ, which was built by George Kilgen & Sons of St. Louis.

Yelli D'Aranyi on European Tour

Yelli d'Aranyi, violinist, made an early start this month on her European concert tour, according to an announcement of her manager, Annie Friedberg, opening the season at Queen's Hall, London, as soloist with the orchestra conducted by Sir Henry Wood. Her dates include an appearance in the Mendelssohn Concerto in Ostend on Sept. 19, and a return engagement at Queen's Hall on Sept. 26, when she will play the Vaughn Williams Concerto under the composer's baton. She will then make a short tour of Scotland.

Arthur Judson Philips in New York Studios After Lengthy Holiday



Arthur Judson Philips, New York Teacher of Singing and Choral Conductor

Following an extended summer holiday spent in the Berkshires, Arthur Judson Philips has returned to New York and has already begun his season's teaching at his Carnegie Hall studios, where he has a heavy enrollment.

A number of his professional pupils are again distinguishing themselves. Among them are J. Harold Murray, baritone, formerly of the "Rio Rita" company, who has been engaged to make singing pictures for Paramount, and Frank Ross, tenor, who has signed a three-year contract for singing pictures with the same company. Arthur Lang, baritone, late of the Roxy "gang," has been engaged by Warner Brothers, to make pictures in Hollywood. Mr. Philips has also placed Audrey Dale, soprano, in the cast of "The Little Show" replacing Bettina Hall.

The Advertising Club Singers of the Advertising Club, New York, of which Mr. Philips is conductor, will be presented by him late in November in a society minstrel show, seventy-five men strong, at the Hotel Pennsylvania Roof. Rehearsals for this event are already under way.

Rhys-Rees Morgan to Return to New York Recital Platform

Rhys-Rees Morgan, tenor, who has not been heard in New York for several seasons during which he has been singing in concert and opera throughout the country, will make his re-entry to the New York concert field in a concert in Carnegie Hall on the evening of Oct. 1. Mr. Morgan will feature a cycle of Welsh songs by Dr. Daniel Protheroe as well as operatic arias and lieder. He will be assisted by Samuel Harwill, pianist, who will play Mr. Morgan's accompaniments and will also be heard in several of his own compositions.

Philadelphia Civic Opera Engages Elsa Alsen for "Brünnhilde"

Elsa Alsen has been engaged by the Philadelphia Civic Opera Company for the rôle of *Brünnhilde* in "Siegfried," to be given Jan. 9. The noted soprano is now on the Pacific Coast, where she has continued her activities throughout the summer, singing at the Hollywood Bowl and the Seattle Stadium.

PHILADELPHIANS RETURN

Musicians from Quaker City Back from Vacations Resume Activities

PHILADELPHIA, Sept. 8.—The routes of important personalities in the musical world of the Quaker City are already converging on the home town. Leopold Stokowski was among the early arrivals, enthusiastic for his eighteenth season at the head of the Philadelphia Orchestra. Mrs. Henry M. Tracy, president of the Civic Opera Company, is expected shortly after a tour of European operatic centers in search of fresh talent and novelties. Alexander Smallens, musical director of the company, has returned after a summer in Europe during which he conducted at Carlsbad and other places.

Mrs. Houston Dunn, former president, and Mrs. Edith Corson, artistic director of the Pennsylvania Grand Opera Company, have been in Europe in connection with operatic matters.

Mr. and Mrs. William C. Hammer, of the Philadelphia Grand Opera, who spent part of the summer at the Penlyn country estate of Mrs. Joseph Leidy, president of the company, are already back in harness. Henri Elkan, chorus master of the company, has returned from Europe and is rehearsing his forces.

Fabien Sevitzy, conductor of the Philadelphia Chamber String Sinfonietta, who has been conducting opera and symphony performances in Warsaw and other centers, will return shortly. Members of the Philadelphia Orchestra are coming back for rehearsals for the thirtieth season.

W. R. M.

Adolfo Betti, First Violin of Flonzaley's to Teach in New York

Adolfo Betti, noted violinist, has spent the summer in his native Italy and sails on the *Statendam* from Boulogne on Sept. 27, arriving in New York on Oct. 5. He will devote his time this season to teaching a limited number of violin pupils in New York, making his headquarters at the Hotel Ansonia. Mr. Betti is known internationally as first violinist of the famed Flonzaley Quartet, which concluded its public activity last May after its career of twenty-five years on the concert platform. He is an authority on his instrument, the violin, as well as on chamber music in all its branches.

Frank Sheridan to Appear at Beethoven Festival in Vienna

Frank Sheridan, pianist, has accepted an invitation to play the "Emperor" Concerto of Beethoven at the Beethoven Festival to be held in Vienna early next month. Mr. Sheridan has already sailed for Europe, and while there, will fill twenty engagements, including one with the Dresden Philharmonic. He will return to this country the middle of December and will make his first New York appearance of the season in Carnegie Hall on the evening of Jan. 13.

Eustace Horodyski to Make New York Début

Eustace Horodyski, pianist, who has been living in Paris for a number of years, but who will make his American début in recital in Carnegie Hall on the evening of Oct. 2, is a pupil of Ignaz Friedman. His first lessons were with his mother who was a pupil by Karl Mikuli who studied with Chopin. Mr. Horodyski later studied with Egon Petri, a pupil of Busoni.

London Hails Goossens' Biblical Opera, "Judith"



"JUDITH" RELEASES "ACHIOR" IN GOOSSENS OPERA

Scene in Goossens' One-Act Opera, "Judith" With Libretto From the Apocrypha, by Arnold Bennett Which Was Given at Covent Garden This Summer. Left to Right: Gota Ljungborg in Title Role; Dennis Noble as "Achior" and Gladys Palmer as "Haggith"

EUGENE GOOSSENS' new one-act opera, "Judith," with a libretto by Arnold Bennett, was performed for the first time at Covent Garden, London, on June 25, with the composer conducting. Produced by Charles Moor, it is many years since the opera company has indulged in a native work sung in English, and the opera attracted a brilliant audience and much favorable comment.

Mr. Bennett's libretto is a prose version, in very singable English, of the well-known Biblical story, which incidentally, has been set to music before. Mr. Goossens' version is very modern in character, the orchestration, which is brilliantly done, carrying the main burden of the story, the voice parts being mainly declamatory. The music rises to almost lyric beauty at times however, and is voluptuous and oriental in the dancing scene.

The opera is short, and has one stage setting. The story has just the one theme, *Judith* arriving before the tent of *Holofernes*, captivating him and finally beheading him. It rushes headlong to a conclusion without a pause. There is no chorus, the few attendants seen on the stage besides the principal characters having no voice parts. The Russian Ballet furnished the dancing, and completed the evening's program at the close of the opera.

The cast was as follows: *Judith*, Gota Ljungborg; *Haggith*, her servant, Gladys Palmer; *Holofernes*, Arthur Fear; *Bagoas*, Walter Widdop; *Achior*, Dennis Noble. The whole performance

went off very well, the singing was excellent, the acting good on the whole, though Miss Ljungborg tended to over-emphasize her gestures, and she also labored under the difficulty of singing in a foreign language, so that one could understand not more than half of her words. However, she made a very lovely *Judith* and her voice was adequate to the very difficult music she had to sing. The men's voices were excellent, Arthur Fear as *Holofernes* making a specially good impression. The part of *Achior* was a small one. Mr. Noble made the most of it, singing the preliminary announcement before the rising of the curtain, which proved rather startling and impressive. The orchestra under Mr. Goossens' energetic and expert baton played exceedingly well.

The stage setting was effective. *Holofernes'* tent on the left, a gorgeous red affair with draperies, steps and cushions. On the right was an arid hill, characteristic of that dry country, with a well in the foreground, and a small tree to which *Achior* is tied when the curtain rises. The costuming was of course, oriental in character, and colorful.

It is rumored that Mr. Goossens wrote the opera for Miss Ljungborg and that it has been waiting for seven years for a producer. As the chief emphasis in the story seems to lie in *Judith's* beauty, Miss Ljungborg was well chosen to create the part. It seems a pity to the reviewer that a more modern theme could not have been taken. Even Charlotte Corday

in the French revolution would have been an improvement, in that the greater complexity of character and historical environment would have better suited the ultra-modern music and treatment. However it was interesting, in spite of its shortcomings, and it is to be hoped that it will have an American production. Many of Mr. Goossens' American friends were in the audience, and he and the singers were very cordially greeted.

MARY ERTZ WILL

Copland to Lecture at New School for Social Research

Dr. Alvin Johnson, director of the New School for Social Research, announces a course of twelve lectures on "The Forms of Modern Music" with illustrations at the piano, to be given Friday evenings by Aaron Copland at the School, beginning early in the fall. Mr. Copland's lectures, it is stated, will be given with the intention of plotting main currents of modern tendencies in modern music rather than of concentrating upon works of primary importance.

Harold Bauer to Play at Festival

Harold Bauer has been engaged for the Festival of Chamber-Music, held in Washington, at the Library of Congress. At the opening concert on Oct. 7, he will play, in collaboration with Arthur Loesser, the Beethoven Grand Fugue in B Flat, Op. 134, for two pianos, and on Oct. 9, will be heard in the Bloch Sonata for violin and piano.

Paul Althouse Goes to Europe to Sing in Opera and Concert

Paul Althouse, tenor formerly of the Metropolitan, sailed for Europe on Aug. 27, on the *America*. Mr. Althouse went directly to Berlin to start a tour of Germany and other European countries. He will make both concert and operatic appearances. He is scheduled to return on the *Bremen*, on Nov. 6, arriving in New York just in time to start his season's American concert tour from coast to coast. His first appearance will be as soloist with the Society of the Friends of Music on Nov. 17, in Mecca Auditorium. Other important New York engagements include an appearance as soloist with the New York Oratorio Society on Dec. 27, two more performances with the Society of the Friends of Music on Jan. 5 and 12, and as soloist with the Harlem Philharmonic at the Hotel Astor on Feb. 20.

Nevada Van der Veer Coaching Operatic Roles in Germany

Nevada Van der Veer, contralto, after fulfilling engagements at the Lewisohn Stadium, New York; with the Cincinnati Zoo Opera Company, and at Buzzard's Bay, Mass., sailed for Europe on the *America*. Mme. Van der Veer went directly to Berlin to begin a concert tour. Her second Berlin appearance in the German capital is scheduled for Sept. 24, in the Bachsaal. While in Berlin, Mme. Van der Veer will coach the rôles of *Erda* in "Siegfried" and *Waltraute* in "Götterdämmerung" both of which she will sing in January with the Philadelphia Civic Opera Company. She will also prepare songs in German for her recital programs. The contralto's first New York appearance this season will be in "The Messiah" with the New York Oratorio Society in Carnegie Hall on Dec. 27.

Grace Cornell Preparing New Dances Abroad for American Tour

Grace Cornell, American dancer, who has been spending the summer in Germany in further study and creation of a series of new dances for her coming programs, will travel through the Schwarzwald and Rhine country to gather atmosphere for an intricate dance number upon which she is working. She will visit Frankfurt, Triberg, Feldberg, Baden-Baden, Heidelberg, up the Rhine to Köln and back to Berlin. Julia Chandler, who sponsored Miss Cornell's first American appearances last year, left recently for Berlin to complete arrangements for a series of European engagements for Miss Cornell, and will present her for an extended tour throughout America.

Arthur Shattuck and Alfredo San Malo to Give Joint Recitals

Arthur Shattuck, pianist, and Alfredo San Malo, violinist, will give several joint recitals, their programs consisting of Bach compositions for piano and violin, as well as sonatas. Among the latter there will be a newly discovered Bach Sonata in G, which was played for the first time at the Bach Festival in Leipzig in June. Concerts will be given in New York, Boston, Chicago, Milwaukee and other cities. At present both artists are concertizing in Europe and will return to America early in January. Mr. Shattuck is also booked for a series of college and club recitals of piano music by old masters.

MORE MEN STUDENTS AT EASTMAN SCHOOL

Registration Shows Steady Increase
of Masculine Interest in
Music Courses

ROCHESTER, N. Y., Sept. 8.—Registration of collegiate students in the Eastman School of Music for the entering class is practically completed and Secretary A. H. Larson reports the class filled to the number which the University of Rochester sets for Eastman School collegiate entrants. A few applications remain to be passed upon by Dr. Howard Hanson, director of the school.

The percentage of students from New York is this year slightly over forty; the rest of the class comes from twenty-six states, from Canada, British Columbia, Cuba and the Panama Canal zone. Another fact noted is that this year, thirty per cent of the entering class are men. In public school music courses also the number of men increases, particularly in courses preparing for professional work as music supervisors. The students of the opera department now number approximately thirty from all sections of the country.

The Eastman School is becoming more completely a university school; this year but six per cent of the entering class choose certificate courses, the remaining ninety-four per cent registering for four year courses leading to the degree Bachelor of Music or the extended course leading to the degree Master of Music.

Rosabelle De Long Stricken With Appendicitis

What was to have been the début recital in New York of Rosabelle De Long, soprano, has been postponed to November. The recital was scheduled for Sunday evening Oct. 13, in the Guild Theatre. Miss De Long recently underwent an operation for appendicitis and although her condition is said to be serious, physicians are of the opinion that she will recover.

Y. M. H. A. Orchestra Invites New Members

The Y. M. H. A. Symphony Orchestra, which is under the leadership of A. W. Binder, will receive new applicants on Wednesday evening, Sept. 25, at 31 W. 110th Street, at 7.30 p. m. The Y. M. H. A. Symphony Orchestra aims to prepare serious instrumentalists for professional careers. Many former members of the orchestra now occupy important chairs in leading symphonic organizations.

Manhattan Symphony to Open Season on Oct. 20

Charles K. Davis, secretary and manager of the Manhattan Symphony Orchestra announces that this organization, composed of one hundred musicians, will inaugurate its season of popular priced concerts on Sunday evening, Oct. 20, 1929, in the Mecca Temple under Henry Hadley's baton.

Emma Otero, Cuban Soprano, To Make Début Next Month

Emma Otero, Cuban coloratura soprano, will make her New York début in recital in Carnegie Hall on Oct. 14, assisted by Frank La Forge at the piano, and Arthur Lora, flautist, playing obligatos.

Patricia MacDonald Features Songs in Costume of Danube and Vistula



Patricia MacDonald as a Rumanian Goose Girl

Patricia MacDonald, who specializes in programs of folksongs of the little-known parts of Europe bordering on the Danube and Vistula, given in costumes of the various countries and provinces of which the songs are native, is starting shortly for a coast-to-coast tour. Miss MacDonald has spent several years since the war living in these out-of-the-way places collecting and arranging the songs, familiarizing herself with the various dialects, customs and even movements and gestures of the people so that her costumes and action with which she enhances the

natural interest in her songs, are absolutely accurate in every detail.

A peculiarly individual feature is the fact that instead of making explanations between her numbers, Miss MacDonald links them together and makes them intelligible by the enactment of little monologues especially designed to fit each number. Catharine Bamman, Miss MacDonald's manager, who has long been a leader in concert novelties, declares that Miss MacDonald's recitals are among the most original she has ever offered to the American public.

ELSA WIEBER MAKES OPERA DEBUT ABROAD

Little Theatre Opera Company Soprano
Sings "Pamina" in Dresden
Under Busch's Baton

Elsa Wieber, soprano, who made her first appearance in opera two seasons ago in New York with the Little Theatre Opera Company as Mrs. Ford in Nicolai's "The Merry Wives of Windsor," under the baton of William Reddick, recently made her European début as Pamina in "The Magic Flute" at the Dresden Opera House with Fritz Busch.

Miss Wieber, who is a native of Spokane, Wash., will be heard later in the season as Adele in Johann Strauss' "Die Fledermaus," which part she sang in New York last winter, and will also sing Sophie in "Rosenkavalier," Mimi in Bohème, and the title rôle in Mme. Butterfly.

Fine Arts Opera Company to Present Tchaikovsky's "Pique Dame"

Francis P. Loubet, general manager of the Fine Arts Opera Company, has announced the opening of the company's season at the Manhattan Opera House in Tchaikovsky's "Pique Dame," on the evening of Sept. 21. The work will be given in Russian, and an exceptionally fine cast has been chosen. Jacques Samossoud, former conductor of the National Opera Company, Washington, D. C., and "The King's Henchman" company, will make his first New York appearance. Artists engaged for this performance are: Mmes. Lissetska and Criona, sopranos; Sablounkova, mezzo-soprano; Mieshik, contralto; and Messrs. Criona, tenor; Ivanzoff, Dubinsky, baritones.

Goldman Band Concerts End Twelfth Season

The Goldman Band Concerts, which are given nightly during the summer on the Mall in Central Park or on the Campus of New York University, and which are the gift of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, came to an end on Aug. 18, before a record crowd. This is the twelfth season that Edwin Franko Goldman has continued throughout the entire season with the same organization, thus establishing what is said to be a record.

Farwell Compositions To Be Given

Arthur Farwell, well known American composer, who has been connected since 1927 with Michigan State College at East Lansing, Mich., as head of the composition and theory department, has been visiting in New York in recent weeks, renewing many friendships with composers and writers. Mr. Farwell has completed a number of imposing symphonic compositions in the last few years, several of which will be performed by prominent orchestras this season. Among them are his suite, "The Gods of the Mountain," after the Dunsany play of that name.

Dunkley Returns to New Orleans

NEW ORLEANS, LA., Sept. 5.—After an absence of almost fourteen years, Ferdinand Dunkley, organist and choir director, has returned to New Orleans to become organist at Temple Sinai and to assume the chair of psychological voice culture at the New Orleans Conservatory of Music and Dramatic Art. During his previous stay Mr. Dunkley was associated with St. Paul's Cathedral and the Manual Training School. W. S.

CAPE COD CHORAL CONCERT

Mme. Attwood and Alessandro Alberini
Soloists with Crist's Forces

HYANNIS, MASS., Sept. 8.—The sixth concert of the Cape Cod Choral society, Bainridge Crist, conductor, was given in the Hyannis Theatre on Sept. 1, with Martha Attwood, soprano, and Alessandro Alberini, baritone, as soloists. Miss Attwood scored a success in Mr. Crist's "Chinese Mother Goose Rhymes," sung "by request" and in his song "Butterflies," which is dedicated to her, and later gave a fine rendition of the aria "Vissi d'arte" from "Tosca." Mr. Alberini joined her in the duet from "Cavalleria Rusticana," revealing a voice of unusual beauty and dramatic fire. He also scored in "Zaza, piccola zingara" from "Zaza."

Under Mr. Crist's baton the chorus sang excellently music by Mascagni, Borodine, Moussorgsky and the finale from "Meistersinger." The incidental solos in these works were sung by Mrs. Charles Scudder, soprano, and Fred-eric Scudder, baritone. The accompanists were Olive La Rose Kreibbs for Miss Attwood and Mr. Alberini and Joy Paxton Wilbur for the chorus.

Maier and Pattison to Play American Works in Two-Piano Programs

The duo pianists, Guy Maier and Lee Pattison, will offer this season programs including several new two-piano compositions and arrangements. Among them is a new work by Lee Pattison entitled "Heroical Fountains," also a Scherzo for two pianos by Daniel Gregory Mason, "The Little Faun," by Powell Weaver, and an arrangement of Mozart's "Magic Flute" Overture by Busoni. They will also play a brilliant arrangement of Schubert's "Erl King," by Dalies Frantz, whose "Turkey in the Straw" they have been playing with success these last seasons. In addition to the joint concerts he will give with Mr. Pattison, Guy Maier will appear in a large number of his "Young People's" concerts. The first will be given in Boston on Oct. 19.

Elsa Lehman to Tour in Southern Songs

Elsa Lehman, who sings old songs of the South, has been at the Hotel Nassauer Hof, Wiesbaden, and is returning to the United States on the Milwaukee on Sept. 16, to begin her concert season under the management of Charles I. Reid in New York. Mme. Lehman has sung these for many years, having come from an old Southern family which owned plantations long before the Civil War. She began her musical career as a child, singing with and imitating the negro servants of the family.

Dorothy Gordon to Be Heard in New York Before English Tour

Dorothy Gordon, who specializes in programs of songs for children, will give three recitals this winter in the Town Hall before returning to England for an extensive tour. Miss Gordon's appearances in London last spring excited much favorable comment, and she will again be heard in the British capital.

Dates for Robert Goldsand

Already booked for Southern and mid-Western tours, Robert Goldsand, Viennese pianist, who returns to this country in January, will play in Wilmington, N. C., on the Community Concert Course on Jan. 10. Recent engagements for this pianist include Enid, Okla., Waco, Tex., Ada, Okla., Oklahoma City, Okla., and Fort Smith, Ark.

Operatic Artists Don Their Motley for Midsummer Revelry



Korling Photo

ELISABETH RETHBERG AND FELLOW ARTISTS IN GAY MASQUERADE ATTIRE

ONE would imagine that when operatic artists were once off the stage that dressing up in costume would be the last thing they would wish to do, but such is not the case if one may judge from the above photograph taken at a masquerade which Elisabeth Rethberg, soprano of the Metropolitan and Ravinia Opera Companies, gave for her friends last month at her summer

home in Hubbard Woods near Chicago. Opera goers will recognize many of their favorites in the picture, but as half the fun of a masquerade is guessing who's who, we will only tell you who some of them are and let you pick them out. In the front row are Mrs. Thomas McInerney, Wilfred Pelletier, Yvonne Gall, Margery Maxwell, Dr. Schnell, the German consul. Among

the others are Virgilio Lazzari, Mario Chamlee, Ruth Page, Albert Doman, Mme. Rethberg's husband, Queena Mario, Miss Widener of the "Musical Digest"; Edward Moore, music critic of the "Chicago Tribune"; Giacomo Spadoni, Mrs. Spadoni, Philine Falco, Edward Johnson and his daughter, Firenze, Francesco Daddi, Mario Chamlee, Mrs. Chamlee, Jacques Gor-

don, Dorothy Crowthers, correspondent of the New York "Herald Tribune"; Mario Basiola, Giovanni Martinelli, George Cehanovsky, Julia Claussen, Gladys Swarthout, Gennaro Papi, Mme. Rethberg, Giuseppe Danise, Armand Tokatyan and Mrs. Tokatyan, Mrs. Martinelli, Désiré Defrère, Mrs. Danise, Louis D'Angelo and Mrs. D'Angelo and Ludovico Oliviero.

Catherine Littlefield to be Première Danseuse of Philadelphia Opera

William C. Hammer, general manager of the Philadelphia Grand Opera Company, announces that Catherine Littlefield will again be *première danseuse* of the Philadelphia Grand Opera Company Ballet, and that Caroline Littlefield will be ballet director. The ballet, which has been enlarged to 100 members, is making elaborate preparations and will again be one of the outstanding features.

Miriam Marmein to Appear as Soloist

In addition to appearances with her sisters, Irene and Phyllis, Miriam Marmein during the past year has been creating an extensive repertoire of solo dances, comprising two complete programs which she will present on tour this season. She will make thirty appearances in the East exclusive of recitals with her sisters. Her programs will consist of numbers arranged to music by Bach, Brahms, Schumann, Liszt, Chopin, Franck, Prokofieff, Holst, Liadoff and others. The Marmein's tour will start late in September. They will appear at the Worcester Music Festival on Oct. 3, and

their first New York appearance will be at Columbia University late in October. Other engagements will be a performance at the Brooklyn Academy of Music and with an orchestra in New Rochelle.

Os-ke-non-ton Plans American Tour

Os-ke-non-ton, Indian baritone, who has been concertizing in Europe for the past two years, will return to America in January for a tour of the western states. England has kept Os-ke-non-ton busy with recitals in schools and colleges, and as in previous seasons he was again the leading figure in the production of "Hiawatha" in the Royal Albert Hall, London, last month. Catharine A. Bamman announces a long season of the "Happy Concerts," as the Chief's performances are designated.

Daughter Born to Josephine Forsyth

A daughter was born last month to Josephine Forsyth, concert singer and composer, in private life the wife of Philip A. Myers, inventor and financier. Miss Forsyth made her debut as a musical comedy star at the Knickerbocker Theater, New York, in 1919.

Her setting of the Lord's Prayer, dedicated to Mr. Myers and first sung on the occasion of their wedding in 1928, has been published recently by Schirmer.

Salina Conservatory Enlarges Faculty

SALINA, KAN., Sept. 1.—Raymond N. Carr, director of the Salina Conservatory of Music, which he founded last year, announces the engagement of new members of the faculty for the coming year to meet the demands of the increasing number of students. Shunzo Mitani, who holds a doctor's degree from the University of Cincinnati, will teach harmony and composition; Agnes Patterson, graduate of Horner Institute of Fine Arts, will teach dramatic art; Walter Brown will head the wood-wind department and Clarence Sawhill, the brass instruments.

Martha Attwood Makes Fine Impression in Lake Placid Recital

LAKE PLACID, N. Y., Sept. 10.—Martha Attwood, soprano of the Metropolitan, was heard in recital here on Aug. 23, making an admirable impression. A program of real worth was interpreted

by her with consummate artistry, and she was applauded to the echo. There were Italian songs by Sgambati, Respighi and a Mozart aria; a German group by Grieg, Wolff, Blech and Korngold; French songs by Hahn, Grovlez and d'Ozanne and American songs by Warren, Brockway, Stratton and Hageman. An English number that made a "hit" was Arnold Bax's arrangement of the folk song "Oh Dear, What Can the Matter Be." Carl Lamson was the accompanist.

Son Born to Mr. and Mrs. E. C. Crawley

A son was recently born to Mr. and Mrs. E. C. Crawley of New York. Mrs. Crawley, known professionally as Anne Gregory, has appeared frequently under the direction of the National Music League in programs of *chansons intimes*. Her musical season will open with a morning musicale to be given Nov. 7, in Elmira, N. Y.

William J. Guard Back from Europe

William J. Guard, press representative of the Metropolitan Opera Company, returned to this country last week on the *Patria* and is now at his desk at the Opera House.

